

## Document Citation

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Border incident, Mann, Anthony, 1949  
The naked spur, Mann, Anthony, 1953  
The Great Flamarion, Mann, Anthony, 1945  
The tall target, Mann, Anthony, 1951  
God's little acre, Mann, Anthony, 1958  
The man from Laramie, Mann, Anthony, 1955  
Side street, Mann, Anthony, 1950  
Devil's doorway, Mann, Anthony, 1950  
Man of the West, Mann, Anthony, 1958

**UC Berkeley Art Museum  
Pacific Film Archive**

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**MANN'S WORLD: ANTHONY MANN ON THE BIG SCREEN**

**Screening schedule:**

Saturday, January 17

6:00 pm: **Desperate** (1947). A newlywed Everycouple flees the Mob and the law in the first and least known of Mann's celebrated film noir cycle.

7:35 pm: **T-Men** (1948). **Archival Print!** Undercover Treasury agents inhabit a twilit moral universe in this documentary-style noir shot by the great John Alton.

9:30 pm: **Raw Deal** (1948). In another stylish, shadowy Mann/Alton collaboration from the '40s, "the violence, both physical and emotional, is still shocking."—*Chicago Reader*

Friday, January 23

7:00 pm: **The Furies** (1950). Strong-willed Barbara Stanwyck's love-hate relationship with cattle-baron father Walter Huston takes on the proportions of Greek tragedy in "one of the darkest Westerns ever made."—*S.F. Chronicle*

9:10 pm: **Side Street** (1950). In this downbeat drama with Farley Granger and Cathy O'Donnell, "Manhattan's a maze for hapless rats...as Mann shoots it—in almost Rossellinian overhead angles and with...scrupulous, crystal-clear regard for landscape."—*Village Voice*

Saturday, January 24

7:00 pm: **Border Incident** (1949). Mann and cinematographer John Alton work the border between Western and noir in this incredibly tense, if scenic, tale of immigration agents and human smuggling.

8:50 pm: **The Black Book** (1949). Alton's cinematography evokes a nocturnal Paris in this brooding, McCarthy-era melodrama of the French Revolution, also known as *Reign of Terror*.

Friday, January 30

7:00 pm: **Devil's Doorway** (1950). **Introduced by Scott Simmon.** Mann's last film with John Alton is a cynical critique of the mistreatment of Native Americans. "Anyone who wants to know what a real Western is...has to have seen Devil's Doorway."—André Bazin

9:10 pm: **Winchester '73** (1950). **Archival Print!** The first of Mann's Westerns with James Stewart, this "sprawling, picaresque tale of a feud between two brothers...broke new ground in soiling Stewart's white hat and launching him on a path of neuroticism and blood-guilt retribution."—*Village Voice*

Saturday, January 31

7:00 pm: **The Naked Spur** (1953). Bounty hunter James Stewart wages psychological warfare against Robert Ryan in "one of the very best Anthony Mann Westerns—which means one of the very best Westerns, period."—*Chicago Reader*. Also starring Janet Leigh and the Colorado Rockies.

8:50 pm: **The Tall Target** (1951). On a train to Washington in 1861, a detective eerily named Jack Kennedy tries to foil a plot to assassinate Lincoln. "You could cut the mood here with a knife."—*Chicago Reader*



Friday, February 6

7:30 pm: **The Great Flamarion** (1945). **Restored Print!** Erich von Stroheim stars in an entertaining, early Mann noir of death and double dealing among vaudevillians.

9:10 pm: **Strange Impersonation** (1946). **Restored Print!** This peculiar little picture may have invented a new genre: the mad-scientist noir romantic melodrama.

Friday, February 13

7:30 pm: **The Man from Laramie** (1955). **New Restored Print!** Starring James Stewart, "a taut vengeance tale that fills the CinemaScope screen with unexpected violence as harsh as the New Mexico landscape."—Scott Simmon

9:30 pm: **Men in War** (1957). A Korean War platoon, led by Robert Ryan, is stranded in a beautiful but hostile landscape. "With the possible exception of Sam Fuller, no other American director has so vividly caught the atmosphere of battle."—NFT, London

Saturday, February 14

7:30 pm: **El Cid** (1961). **Archival Print!** Charlton Heston as the warrior-hero of 11th-century Spain. "One of the greatest epic films ever made. Mann's sense of composition, his use of space, and his graceful camera movements bring to life an ancient tapestry where the transformation of an ordinary man into a legend becomes almost a mystical experience."—Martin Scorsese

Friday, February 20

7:00 pm: **God's Little Acre** (1958) **Restored Print!** Mann crafts a study of family and crazy ambition from Erskine Caldwell's sensational novel, with Robert Ryan searching the farm for his grandpappy's gold. "A rustic revel with the kick of a Georgia mule."—*Variety*, 1958

9:10 pm: **Man of the West** (1958). Gary Cooper struggles against a violent past returning to claim him. "A superb Western, exemplifying Mann's capacity for integrating his interest in spectacle with a resonant narrative fully deserving the adjective 'classic.'"—*Time Out*

Saturday, February 21

7:00 pm: **He Walked by Night** (1949, directed by Alfred Werker/Anthony Mann). "Taken (or so the studio claims) from actual police files. Location shooting in the relentlessly realistic tradition of T-Men and Canon City is highlighted by the final shoot-out in the L. A. drainage tunnel system....A gritty masterpiece!"—Errol Morris

8:40 pm: **The Tin Star** (1957). **Archival Print!** Aging bounty hunter Henry Fonda teaches sheriff Tony Perkins the tricks of the trade; Mann elicits fine performances from both.

The underworld takes background in Mann's fast, cheap, and efficient breakthrough film, the first of his legendary series—the noir cycle. An American Everyman, blandly honest truck driver Steve Brodie and his pretty (and) wife Audrey Long, find themselves on the run from a gang of ruthless criminals, led by the entertainingly menacing Raymond Burr ("You've got to stick to get out tonight," he growls to one cop). Thrilling from city to country and back again, *Desperate* blooms with a fever fit as Mann's obsession with the nightmares thriving beneath the American dream: A little kid climbs out here with a toy gun ("You're dead now, Steve!"); a military, swiveling light illuminates a brutal beating while a wife bakes a cake; a dream-borrowing re-creator interrupts a possible gangster's exit; a well-to-do, normal world tapers inches away from a cesspool of vice. Mann's having so much fun, in fact, it's difficult to say if our hero escapes the hold of his torturers for the final embrace of his wife, or vice versa. —Jason Sanders

\* Thanks to Mary Baker, Martin Ruckel, here a story by Dorothy Allen, Mann. Photographed by George Diskant. With Steve Brodie, Audrey Long, Raymond Burr, Richard Long, (L to R) Gail, Brian, Roni, Walter Dore.

## 2.5 T-Men

Archival Print, U.S., 1948, **Archival Print!**

The noir-black sidewalks of L.A. become the principal backdrop out of which the human shape evolves, eyes staring out of the blackness. Our heroes—D.E. Trovsky spends hours in a counterfeiting ring—descend into the world of "this crazy gang (who) use all the same methods—murder, shadowing..." The suggestion of the Doppelgänger—cop and outlaw—as two sides of the same mirrored coin—is more than a suggestion. The dialogue has the crisp cynicism that was borrowed and then polished in *Heat* (and *Crime* you ever spot two signs in a steam bath, looking for a user?). And the action is punctuated by



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### MANN'S WORLD: ANTHONY MANN ON THE BIG SCREEN

In the late 1940s, Anthony Mann directed some of our most iconic film noirs, his collaboration with cinematographer John Alton imbuing the genre with elements of ambiguity and thrilling artistry. Throughout the 1950s, Mann made a string of renegade Westerns that remain strikingly modern in their refusal of simple truths. Then, in 1961, Mann directed the epic *El Cid*, now widely considered the artistic pinnacle of the spectacle. What Anthony Mann may be most famous for, however, is being "the most neglected major American director of the sound era" (*American Film*).

This season we pay tribute to Mann for the richness of his mise-en-scène, the expression of a worldview that is disturbing and complex. Critic Manny Farber referred to "Mann's inhumanity to man." In these dark films, the bad guys are a piece of work, to be sure. But what sets Mann apart is that his heroes also are distinguished by their flaws. Even *El Cid*'s shining moment is as a corpse. Mann doesn't necessarily like his troubled protagonists but, like a good shrink, he is there for them. He brilliantly casts Jimmy Stewart against type—as the opening salvo of *The Man from Laramie* asserts, "Hate's unbecoming in a man like you"—then ushers him across a vista of grief. For the Mann of the West, the wilderness is an internal landscape, its challenges reflecting the tensions within, and only then between, his characters.

Critic Jonathan Rosenbaum observes, "If Mann is less known than other [classic Hollywood directors] it may be because his painterly gifts tend to wither on TV screens." Art, like the devil, is in the details.

Judy Bloch

Special thanks to Academy Film Archive; Dennis Bartok, American Cinematheque; Harvard Film Archive; Library of Congress; Lee Sanders, and UCLA Film and Television Archive.

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SATURDAY JANUARY 17

#### 6:00 **Desperate**

Anthony Mann (U.S., 1947)

The underworld oozes aboveground in Mann's fast, cheap, and in-control breakthrough film, the first of his legendary seven-film noir cycle. An American Everycouple, blandly honest truck driver Steve Brodie and his pretty (vacant) wife Audrey Long, find themselves on the run from a gang of ruthless criminals, led by the entertainingly menacing Raymond Burr ("You'd have to study to get that stupid," he browbeats one crony). Rushing from city to country and back again, *Desperate* burns with a fever lit by Mann's obsession with the nightmares throbbing beneath the American dream. A little kid corners our hero with a toy gun ("You're dead now, Steve!"); a solitary swinging light illuminates a brutal beating while a wife bakes a cake; a cream-borrowing neighbor interrupts a possible gangland execution: a well-lit, normal world teeters inches away from a cesspool of vice. Mann's having so much fun, in fact, it's difficult to say if our hero escapes the hold of his torturers for the floury embrace of his wife, or vice versa.—Jason Sanders

• Written by Harry Essex, Martin Rackin, from a story by Dorothy Atlas, Mann. Photographed by George Diskant. With Steve Brodie, Audrey Long, Raymond Burr, Douglas Fowley. (73 mins, B&W, 35mm, From Warner Bros.)

#### 7:35 **T-Men**

Anthony Mann (U.S., 1948) **Archival Print!**

The pitch-black sidewalks of L.A. become the primordial base out of which the human shape evolves, eyes shining out of the blackness, as our heroes—U.S. Treasury agents hunting down a counterfeiting ring—descend into the world of "this cagey gang [who] use our own methods—surveillance, shadowing..." The suggestion of the doppelgänger—cop and counterfeiter as two sides of the same tarnished coin—is more than a suggestion. The dialogue has the crisp cynicism that was borrowed and then parodied in later films ("Have you ever spent ten nights in a steam bath, looking for a man?"). And the action is punctuated by



moments of bizarrely staged violence—Wallace Ford meeting his Maker in the dreamlike fog of the baths is a sequence unmatched in film noir. Cinematographer Alton's light sources are scattershot, threatening. He makes "a thousand points of light" look paltry—but *T-Men's* world is neither kind nor gentle.—Judy Bloch

• Written by John C. Higgins, from a story by Virginia Kellogg based on files of the U.S. Treasury Dept. Photographed by John Alton. With Dennis O'Keefe, Alfred Ryder, Mary Meade, Wallace Ford. (92 mins, B&W, 35mm, Courtesy Library of Congress, permission Classic Media)

## 9:30 **Raw Deal**

Anthony Mann (U.S., 1948) **Archival Print!**

In lighting prison scenes, John Alton recommends in his book *Painting with Light*, "the stronger the light outside, the gloomier is the inside." The inverse, however, is not necessarily true, as Dennis O'Keefe's Joe Sullivan finds when he breaks out of jail and takes his social worker (Marsha Hunt) as a hostage. Naturally, Miss Law and Order falls for him, big. But Joe is no one else's idea of a hero, least of all Pat, the moll who's been waiting for him "all my life": Claire Trevor's bitter voiceover narration (with a hint of Madeleine Kahn) is a classic. For her, the best lines. For her, the raw deal. This is iconic California noir, with set pieces like "Grimshaw's Taxidermy" in Crescent City; a baroque Barbary Coast apartment where Raymond Burr fetishizes his cigarette lighter like George Raft did his coin; and a climax on a fog-socked San Francisco pier, as a young boy surreally roller-skates by, a clock becomes a face, and time stops.—Judy Bloch

• Written by Leopold Atlas, John C. Higgins, based on a story by Arnold B. Armstrong, Audrey Ashley. Photographed by John Alton. With Dennis O'Keefe, Claire Trevor, Marsha Hunt, John Ireland, Raymond Burr. (79 mins, B&W, 35mm, Courtesy Library of Congress, permission Classic Media)

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FRIDAY JANUARY 23

## 7:00 **The Furies**

Anthony Mann (U.S., 1950)

The protagonist of *The Furies* is typical of Mann's driven, vengeful Western heroes, with one exception: she's a woman. Vance Jeffords (Barbara Stanwyck) is the headstrong heiress and favorite sparring partner of a flamboyant cattle baron (Walter Huston in his final screen appearance), owner of a New Mexico ranch named after the avenging spirits of Greek myth. For a while, willful Vance wears the pants around the ranch, but Mann's West is still a man's world; betrayed first by a reptilian lover (Wendell Corey) and then by her father, the wounded heroine concocts a vengeance of her own. Much has been made of the Freudian implications of the violent love between father and daughter, but as important to the film are the power politics of money ("What's in it for me?" is a recurring refrain) and race (a Mexican family has its own claims on this territory, and Vance's heart). Meanwhile, the land itself is a potent presence, perceived mostly in darkness.—Juliet Clark

• Written by Charles Schnee, based on a novel by Niven Busch. Photographed by Victor Milner. With Barbara Stanwyck, Wendell Corey, Walter Huston, Judith Anderson. (109 mins, B&W, 35mm, From Paramount)

## 9:10 **Side Street**

Anthony Mann (U.S., 1950)

It is 1950, and the strained ambitions of the American dream lead to a lonely scurry through the naked city for Farley Granger, film noir Everyman. A postman who steals to provide his pregnant wife with a few of life's finer things, he finds himself the unlucky middleman in a blackmail-murder scheme. Joseph Ruttenberg's New York cinematography traps Granger in a figurative grid of one-way streets down the canyons of Manhattan, but this is preferable to the frightening company of homicidal gangster James Craig and his masochistic moll Jean Hagen. The film epitomizes the nightmare world of Mann's noirs, in which men are trapped by obsessions they barely recognize. In his famous essay "Underground Films," Manny Farber writes of "Anthony Mann's inhumanity to man....The films of this tin-can de Sade have a Germanic rigor, caterpillar intimacy, and an original dictionary of ways in which to punish the human body." Welcome to *Side Street*.—Judy Bloch

• Written by Sydney Boehm. Photographed by Joseph Ruttenberg. With Farley Granger, Cathy O'Donnell, James Craig, Jean Hagen. (83 mins, B&W, 35mm, From Warner Bros.)

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SATURDAY JANUARY 24

## 7:00 **Border Incident**

Anthony Mann (U.S., 1949)

A transition film for Anthony Mann, between film noir and Western—a gritty thriller with Ricardo Montalban and George Murphy (yes) playing undercover Immigration agents on the Mexico-California border. As in the Westerns, the landscape and lighting of the Southwest are used dramatically and thematically. "In all his thrillers of the late forties Mann evoked two worlds diametrically opposed, one of innocence and purity, the other an evil domain which extracts sacrifice in its defeat. Nowhere was this interaction more harshly in evidence than in *Border Incident*....However, here the melodrama was extended by an elemental



violence, one agent ground into a field by a tractor, the other nearly suffocating nightmarishly in quicksand. In a fragmented way (like *T-Men*, the film has a documentary framework), the metaphorical drive of the imagery...gives *Border Incident* an almost symbolic level of action. Promising a thriller, Mann delivers something of a cosmic conflict" (Jim Kitses, *Horizons West*).

- Written by John C. Higgins, based on a story by Higgins, George Zuckerman. Photographed by John Alton. With Ricardo Montalban, George Murphy, Howard da Silva, James Mitchell. (91 mins, B&W, 35mm, From Warner Bros.)

## 8:50 **The Black Book**

Anthony Mann (U.S., 1949)

(a.k.a. *Reign of Terror*). The French Revolution as film noir? *Pourquoi pas?* In an effort to avoid the clichés of the historical costume drama, Mann and cinematographer Alton cast *The Black Book* in the mold of their gangster films; its most famous line is given to Robespierre: "I told you never to call me Max." The genre amalgam adds a disturbing element of determinism to the historical parade. Robert Cummings plays an emissary of Lafayette working undercover to effect the downfall of Robespierre, played by Richard Basehart as a death's-head figure, a monstrous godfather operating out of sinister digs behind a bakery. Paris is a city of angles and shadows, the politics of revolution a labyrinth of clandestine meetings, ruses, and false loyalties. This 1949 film is truest in mood to a contemporary "reign of terror," McCarthyism, with its black *list*. Napoleon lurking in the shadows notes that the mark of a true Frenchman is his ability to know what is coming next.—Judy Bloch

- Written by Philip Yordan, Aeneas McKenzie. Photographed by John Alton. With Robert Cummings, Arlene Dahl, Richard Hart, Richard Basehart. (89 mins, B&W, 35mm, From Sony Pictures)

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FRIDAY JANUARY 30

## 7:00 **Devil's Doorway**

Anthony Mann (U.S., 1950)

**Introduced by Scott Simmon**

Scott Simmon is professor of English and codirector of the Film Studies program at UC Davis. His writings include books on film preservation and on directors King Vidor and D. W. Griffith. His latest, *The Invention of the Western Film*, is available in the Museum Store.

*Devil's Doorway* was the vanguard for Hollywood's shift in 1950 toward a new conscience about its (and America's) mistreatment of Native Americans. Mann's first Western was also his last film with master cinematographer John Alton, and the dark spirit of their late-forties noirs hangs over this tale of a Shoshone chief. Notwithstanding his Civil War Congressional Medal of Honor, he finds Montana unsympathetic to his faith that the Homestead Act applies to him and his tribe. Completing his underclass status—and the film's genre iconoclasm—a woman lawyer takes up his case. Far more complex than a film like *Broken Arrow*'s ultimately futile issues of "Indian peace" are the questions here of racial identity and cultural assimilation. True, it takes a great leap of faith to accept Robert Taylor as Shoshone, but as André Bazin said of Anthony Mann and this forgotten film, "Anyone who wants to know what a real Western is, and the qualities it presupposes in a director, has to have seen *Devil's Doorway*."—Scott Simmon

- Written by Guy Trosper. Photographed by John Alton. With Robert Taylor, Paula Raymond, Louis Calhern, Marshall Thompson. (83 mins, B&W, 35mm, From Warner Bros.)

## 9:10 **Winchester '73**

Anthony Mann (U.S., 1950) **Archival Print!**

Ostensibly an adventure story, *Winchester '73* is really a study in obsession in which a gun, *the gun*, crystallizes all the hostility and insecurity of the old West. The schematic, circular form of the narrative as the rifle goes from hand to hand suggests not quite that this gun made the West but that it filled a gap left by failures of law, character, or purpose. As such, the movie has an unconscious rapport with those areas of American society in which the gun has become both a character and a force. Moreover, the jewelled clarity of Mann's imagery and the interlocking cleanness of the plot begin to resemble the "perfect" machinery of this one-in-a-thousand weapon. *Winchester '73* is also Mann's first film at Universal, his meeting with James Stewart, and the first assembling of his stock company, among them Will Geer, Millard Mitchell, John McIntyre, Charles Drake, Jay C. Flippen, along with Shelley Winters and Dan Duryea. These supporting characters are all as bold and vivid as court cards in a poker game.—David Thomson

- Written by Borden Chase, Robert L. Richards, from *The Big Gun* by Stuart N. Lake. Photographed by William Daniels. With James Stewart, Shelley Winters, Dan Duryea, Stephen McNally. (92 mins, B&W, 35mm, Permission Universal)

- Written by Michael Lutz, from a story by Arthur Welford, Louis Harmon. Photographed by Robert W. French. With Brenda Marshall, William Geer, Henry Strode, George Chandler. (85 mins, B&W, 35mm, Courtesy UCLA Film & Television Archive, permission Film Around the World, Inc.)

Preserved by UCLA Film & Television Archive, in cooperation with Film Around the World, Inc. Funding by the AFJ/NEA Film Preservation Grants Program and The Regents of the University of California. Special thanks to Alexander Rogers, Jr.



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SATURDAY JANUARY 31

### 7:00 **The Naked Spur**

Anthony Mann (U.S., 1953) *New Restored Print!*

With *The Naked Spur* Anthony Mann achieves the near-impossible: shooting entirely on location in the spectacular Colorado Rockies, without a single interior shot, he delivers a film so intensely psychological it may as well be taking place in a single room, or in the mind. A morally unrecognizable Jimmy Stewart plays a part-time bounty hunter (and full-time obsessive) who is dragging fugitive Robert Ryan back to the law, not for justice or even personal vengeance, but for cold, hard cash. "Helped" by two strangers just as capable of killing him as Ryan is, Stewart must also contend with Janet Leigh, who is wanted as much as Ryan, albeit for reasons more lustful than lawful. Juxtaposing wide shots of the Rockies' vast beauty with claustrophobic close-ups of faces contorted in paranoid mind-games, Mann skillfully reflects human nature onto nature, and vice versa, mapping a geography of greed and rage so spectacularly raw it humbles the mountains themselves.—Jason Sanders

• Written by Sam Rolfe, Harold J. Bloom. Photographed by William Mellor. With James Stewart, Robert Ryan, Janet Leigh, Ralph Meeker. (92 mins, Color, 35mm, From Warner Bros.)

### 8:50 **The Tall Target**

Anthony Mann (U.S., 1951)

"I tried to do a Hitchcock," Anthony Mann said of *The Tall Target*, "an exercise in high voltage: the maximum suspense and tension, in action that was very concentrated in time and space." The voltage is high, the wattage low: set mostly on a train carrying Abraham Lincoln to Washington for his inauguration in 1861, this fascinating thriller makes superb use of deep noir cinematography to establish its mood of danger lurking beneath plush period surfaces. Made on a minuscule budget, the film is nonetheless rich with historical detail. The seemingly implausible but at least partially factual storyline has Dick Powell as an ex-cop and former Lincoln bodyguard trying to foil an assassination plot against the president-elect. For an added frisson of anachronistic paranoia, the detective's name is John Kennedy.—Juliet Clark

• Written by George Worthing Yates, Art Cohn, from a story by Yates, Geoffrey Homes. Photographed by Paul C. Vogel. With Dick Powell, Paula Raymond, Adolphe Menjou, Ruby Dee. (78 mins, B&W, 35mm, From Warner Bros.)

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FRIDAY FEBRUARY 6

### 7:30 **The Great Flamarion**

Anthony Mann (U.S., 1945) **Restored Print!**

This Erich von Stroheim vehicle exemplifies the pleasures afforded by "B" films by talented individuals early in their career, when, lacking budget, invention is necessity. The setting ("Mexico, 1936") and vaudeville stage milieu, not to mention the presence of Stroheim, conspire to make this forties film noir appear to be an older film than it is. But look again. Since you won't be too distracted by the story—Pittsburgh girl meets vaudeville marksman-magician, girl tricks said trickster, girl meets the Great Trickster, backstage in Mexico City, all told in flashback by a dying man to a clown; that old yarn—you can thoroughly enjoy the technique. Like the magician himself, Mann does it with mirrors, shadows, and a little smoke.—Judy Bloch

• Written by Anne Wigton, Heinz Heald, Richard Wells, based on a character created by Vicki Baum. Photographed by James Spencer Brown. With Erich von Stroheim, Mary Beth Hughes, Dan Duryea, Stephen Barclay. (78 mins, B&W, 35mm, Courtesy UCLA Film & Television Archive, permission Films Around the World, Inc.)

Preserved by UCLA Film & Television Archive, in cooperation with Republic Pictures. Special thanks to Films Around the World, Inc., and Alexander Kogan, Jr. Preservation funded by the AFI/NEA Film Preservation Grants Program.

### 9:10 **Strange Impersonation**

Anthony Mann (USA, 1946) **Restored Print!**

This peculiar little picture may have invented a new genre: the mad-scientist noir romantic melodrama. Research scientist Nora (Brenda Marshall) is engaged to colleague Steve (William Gargan, an unlikely lust-object—but then Nora's idea of romance involves discussions of the sclerotic coating of the eye). When Nora tests a new anesthetic on herself, scheming coworker Arline (Hillary Brooke) engineers an accident that leaves Nora disfigured and Steve available. Nora, needing plastic surgery, naturally heads for L.A., and hatches a plan to betray her betrayer in turn. The impersonation isn't the only strange thing about the movie, whose plot is constructed according to dream-logic rather than scientific method. The cinematography has moments of expressionist force, under the glaring lamps of surgery and interrogation room.—Juliet Clark

• Written by Mindret Lord, from a story by Anne Wigton, Lewis Herman. Photographed by Robert W. Pittack. With Brenda Marshall, William Gargan, Hillary Brooke, George Chandler. (68 mins, B&W, 35mm, Courtesy UCLA Film & Television Archive, permission Films Around the World, Inc.)

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FRIDAY FEBRUARY 13

### 7:30 **The Man from Laramie**

Anthony Mann (U.S., 1955) **New Restored Print!**

"I came a thousand miles to kill you, and I'm not going to rush it," growls Jimmy Stewart in this *King Lear*-inspired Western of blood and vengeance, the last of his collaborations with Anthony Mann and the synthesis of the charm and psychosis in Stewart's Everyman figure. Stewart's aw-shucks act ("he was friendly to everyone he met," harmonizes the theme song) is jarringly split against his emotional and physical tortures, as he seeks vengeance against a clan ruled by a near-blind patriarch and his lily-livered sadist of a son. If "hate's unbecoming" in a man like him, *The Man From Laramie* boasts enough masochistic torments to justify such passions, including moments of cruelty unmatched in the American Western. When Stewart is vengefully shot point-blank in the hand, his venomous response, more animalistic death rattle than human speech, signals that Mr. Smith is indeed a long, long way from Washington.—Jason Sanders

• Written by Philip Yordan, Frank Burt. Photographed by Charles Lang. With James Stewart, Arthur Kennedy, Cathy O'Donnell, Donald Crisp. (101 mins, Color, 35mm, 'Scope, From Sony Pictures)

### 9:30 **Men in War**

Anthony Mann (U.S., 1957)

In his only combat film Mann, like Samuel Fuller, rejected conventional heroics, instead representing in stark detail the tension and exhaustion—both physical and moral—of battle. Robert Ryan plays a Korean War lieutenant, out of communication with headquarters, trying with his platoon to rejoin their division on a distant hill. He is forced into an uncomfortable alliance with Aldo Ray, a sergeant with violent instincts obsessively shepherding a mute, shell-shocked colonel, debris of another destroyed unit. They creep painstakingly through a closely observed landscape whose lovely late-summer textures camouflage a constant enemy presence. Stopping to smell the flowers is fatal. In the course of this long day's journey, the resigned Ryan declares, "Battalion doesn't exist, regiment doesn't exist, the U.S.A. doesn't exist"—just these men and this nameless hill.—Juliet Clark

• Written by Philip Yordan, based on a novel by Van Van Praag. Photographed by Ernest Haller. With Robert Ryan, Aldo Ray, Robert Keith, Philip Pine. (104 mins, B&W, 35mm, Permission TV Matters)

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SATURDAY FEBRUARY 14

### 7:30 **El Cid**

Anthony Mann (U.S., 1961) **Archival Print!**

After *Cimarron* (1960), Mann never had another chance at a Western. Instead he went to Spain with Samuel Bronston to make his purest celebration of heroic virtue and maybe the best epic ever made. *El Cid* is a chronicle of national unification against a racial enemy: Spain throwing out the Moors. But if Spanish history was more remote from Mann than America's frontier experience, that allowed him to believe in a hero for whom trial by combat was the unequivocal vindication of honor. This sounds simplistic, but the film stays alive and moving because no one has ever surpassed Mann in the lucid visual depiction of action....The Cid may be the last unworried hero—dead but glowing, riding into folklore like a statue in motion.—David Thomson

• Written by Philip Yordan, Fredric M. Frank, Ben Barzman [uncredited]. Photographed by Robert Krasker. With Charlton Heston, Sophia Loren, Genevieve Page, Raf Vallone. (179 mins plus intermission, Color, 'Scope, 35mm, Permission Miramax)

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FRIDAY FEBRUARY 20

### 7:00 **God's Little Acre**

Anthony Mann (U.S., 1958) **Restored Print!**

The opening sequence alone makes us thank the eponymous deity for black-and-white. Anthony Mann's penchant for low-angle shots is well met in the Southern landscape where Ty Ty Walden (Robert Ryan) and his sons have been futilely digging for buried treasure for fifteen years. Now the land is a cross between No Man's Land and a Beckett set, acre after acre of giant holes where the family does pretty much everything but eat supper, waiting for gold, or for Godot. Mann and Philip Yordan adapted Erskine Caldwell's steamy novel with irreverent humor and casual indifference to the steam that got the novel banned in Boston. Sure, Tina Louise quit her role in *Li'l Abner* to play the smoldering Griselda, and Buddy Hackett visibly drools over Fay Spain's Darlin' Jill. But the film's ensemble acting is the real miracle, with Robert Ryan at the center as the simple, loving Ty Ty, dealmaker to the gods, and symbol of an atavistic strain that has America digging for gold instead of farming.—Judy Bloch

• Written by Philip Yordan, based on the novel by Erskine Caldwell. Photographed by Ernest Haller. With Robert Ryan, Aldo Ray, Tina Louise, Buddy Hackett, Jack Lord. (110 mins, B&W, 35mm, Courtesy UCLA Film & Television Archive, permission TV Matters)

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## 9:10 **Man of the West**

Anthony Mann (U.S., 1958)

Mann's last great Western is both an apotheosis and a monument to decay, with the iconic Gary Cooper and the genre both nearer end than beginning. Cooper plays laconic Link Jones of the village of Good Hope, on his way to Fort Worth to hire a schoolteacher for his town. This upright citizen's journey takes a detour when, left behind by an ambushed train, he is forced to take shelter (along with fellow passengers Arthur O'Connell and Julie London) in a hideout he'd known in an earlier, considerably less civilized life. There he is unhappily reunited with his adoptive family, a gang of grotesques led by the grandiosely amoral Lee J. Cobb. Link's grim struggle to escape his past for the second time is amplified by the vast bleakness of the CinemaScope scenery, the lines on Cooper's face resembling the crags of the hills; it ends in a ghost town where the dust-to-dust imperative of the environment is stunningly fulfilled.—Juliet Clark

• Written by Reginald Rose, from a novel by Will C. Brown. Photographed by Ernest Haller. With Gary Cooper, Julie London, Lee J. Cobb, Arthur O'Connell. (100 mins, Color, 35mm, 'Scope, From MGM)

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SATURDAY FEBRUARY 21

## 7:00 **He Walked by Night**

Alfred Werker/Anthony Mann (U.S., 1949)

It is generally acknowledged that *He Walked by Night*, begun by Werker, was largely directed by Mann, uncredited. Certainly it has the creative stamp of the Mann-Alton collaboration. This film with an all-male cast begins with an intriguing observation: "The work of the police, like that of woman, is never done." The prototype of the police procedural, what follows is a thrilling tour of Los Angeles in pursuit of a Nietzschean antihero (Richard Basehart) who has murdered one of the fold, a cop. But no one, not even a superman, has to walk alone in a Mann film—there's always a shadow (if not a doppelganger or two). This classic noir has lighting that ranges from police-baroque to abstract-geometric; a protracted, perfectly silent stakeout and a chase through L.A.'s vast storm drains; "scientific" forensics (introducing the "modus operandi file"), eat your heart out CSI; and a voiceover narration that could stop a crime with alliteration alone.—Judy Bloch

• Written by John C. Higgins, Crane Wilbur, from a story by Wilbur. Photographed by John Alton. With Richard Basehart, Scott Brady, Roy Roberts, Whitt Bissell. (79 mins, B&W, 35mm, From MGM)

## 8:40 **The Tin Star**

Anthony Mann (U.S., 1957) **Archival Print!**

Here we have Anthony Perkins engagingly cast as an over-anxious young sheriff who turns to bounty hunter and ex-lawman Henry Fonda for counsel. The latter is as reluctant a father-figure as ever there was. Like the eponymous Winchester '73 of Mann's 1950 classic, the tin star is both a cipher and a foil (or McGuffin). "The tin star isn't just a piece of scrap-metal but a summary of disappointments and bitterness, of secret distresses," Mann said in a *Cahiers du Cinéma* interview. "If Fonda and Perkins could surmount, one his rancor, the other his inexperience, then the star would acquire significance!" Less known than the Stewart Westerns, *The Tin Star* is a signature Mann film in its landscapes, its neurotic heroes—and its pessimism. Jim Kitses writes, "*The Tin Star* demonstrates how the community brings about the death of its very soul...by denying the existence of evil which its own attitudes create."

• Written by Dudley Nichols, from a story by Barney Slater, Joel Kane. Photographed by Loyal Griggs. With Henry Fonda, Anthony Perkins, Betsy Palmer, Neville Brand. (93 mins, B&W, 35mm, Permission Paramount)

Saturday, January 31

7:00 pm: *The Naked Spur* (1953). Bounty hunter James Stewart wages psychological warfare against Robert Ryan in "one of the very best Anthony Mann Westerns—which means one of the very best Westerns, period."—Chicago Reader. Also starring Janet Leigh and the Colorado Rockies.

8:50 pm: *The Tall Target* (1951). On a train to Washington in 1861, a detective eerily named Jack Kennedy tries to foil a plot to assassinate Lincoln. "You could cut the mood here with a knife."—Chicago Reader